

THE TALKING MACHINE REVIEW INTERNATIONAL



No. 24 October 1973

A seven-inch Berliner disc. See Peter Adamson's article inside.
(photo by Polydor International)



EDISON AMBEROLA I

OAK

Price, £42-0-0

Cabinet, Weathered Oak, Fumed Oak, or Golden Oak; has four drawers holding 100 Edison records. Diamond Point Reproducer, Model A. Double spring motor; can be wound while running. Combination worm and gear drive instead of belt pulleys, insuring noiseless operation and perfect regulation. Noiseless automatic stop.

Plays Blue Amberol Records only, but will play any four-minute record when equipped with a Sapphire Point Reproducer.

Size, 42 inches high; 21 inches wide; 22 inches deep.

White Cylinders

Frank Andrews

An announcement of the new White Cylinder Record was made to the public in the appropriate magazines in August, 1906. The company producing them was The General Phonograph Co. Ltd. of Euston Road, London, (later removing to 1. Worship Street, London). The "brain" behind the Company was a Mr. White who had formerly been an employee of the Edison Company in Britain. The cylinders (of two-minute duration) had the appearances of Edison cylinders, and while the boxes naturally bore the emblem of White, their construction was the same as an Edison box which was the best type of container on the market. The General Phonograph Company's life was short. Being formed in 1906, its winding-up was petitioned on 27th. February, 1908. This petition was dismissed, but another in June, 1908 was successful and a Receiver was appointed on behalf of the Debenture shareholders. There could only have been a limited number of White cylinders sold for they are rarely found these days.... and being sold in a superior type of box like the Edison cylinders, should have been equally well preserved.

I have collated what I believe to be a complete listing of White cylinders. Should anyone be able to add to this listing, please send details to The Editor who will include them in a future issue. The Editor reports that those White cylinders which he has heard were well - recorded, suggesting that Mr. White had taken with him the secrets he had learned while employed by the Edison Company.

"White" Records.

100	Selection of Irish Melodies	Empire Military Band
101	The Garden of Sleep	Arthur Grover
102	Sing me to sleep	Arthur Grover
103	The Children's Home	Arthur Grover
104	Nancy Lee	Peter Dawson
105	Sound Advice	(pseudonym for Dawson) Hector Grant
106	Polonaise (Chopin)	Empire Military Band
107	The Moon hath Raised her Lamp Above	Peter Dawson and Tom Child
108	The Chinaman's song	Arthur Gilbert
109	Radetzky March	Empire Military Band
110	We close at Two on Thursday	Arthur Gilbert
111	It's a different girl again	(?pseudonym for Dawson) Will Danby
112	Sister	Peter Dawson
113	The Royal Standard March	Empire Military Band
114	'Humoresque' - Waiting at the Church	Empire Military Band
115	You're a thing of the past	Clara Vance
116	Just a little rocking chair and you	Clara Vance
117	In the shade of the old apple tree	Sydney Carden
118	Lassie, dinna sigh for me	Hector Grant
119	Irish Jig (accordion solo)	A. J. Scott
120	Laughing Water (bell solo)	Henry Dale
121	The only girl I love (bell solo)	Henry Dale
122	There's a man in Manitoba	Peter Dawson
123	The Boy's Brigade	Peter Dawson
124	El Miserere (from 'Il Trovatore')	Empire Military Band
125	Music Hall Melodies	Empire Military Band
126	Let me sing	Arthur Gilbert and Hector Grant
127	Women and Men	Arthur Gilbert

128	Sunset Memories	Empire Symphony Orchestra
129	Barn Yard Serenade	Alf Holt & Peter Dawson
130	The Punch and Judy Show	Alf Holt & Peter Dawson
131	When the fields are white with daisies	Harry James
132	Dreadnought March	Empire Military Band
133	Heather Breeze (accordion solo)	A.J.Scott
134	Dancing with ma Baby (bell solo)	Henry Dale
135	We parted on the shore	Hector Grant
136	By the side of the Zuyder Zee	Albert Pearce
137	Somebody cares for you	Marie Blythe
138	You think of me	Marie Blythe
139	Wire in, my lads	Arthur Gilbert
140	Waltz me around again, Willie	Will Danby
141	If the world were ruled by girls	Arthur Gilbert
142	Hello, little girl	Will Danby
144	Jingles, jokes and rhymes	Arthur Gilbert & Hector Grant
145	Copenhagen March	Empire Military Band
146	Hinemon March	Empire Military Band
147	Three for Jack	A.H.Gee
148	Old Jim's Xmas Hymn	Virgo & Dawson
149	Parody on the Old Apple Tree	Will Danby
150	If we hadn't any women in the world	Joe Archer
151	Bendiction of the daggers	Empire Military Band
152	The Wolf	A.H.Gee
153	Things that a man can't do	Joe Archer
154	On the sand	Johnny Wakefield
155	Prince Olaf March	Empire Military Band
156	In the days of Adam and Eve	Joe Archer
157	The leader of the German band	Johnny Wakefield
158	Billy Muggins	Arthur Gilbert
159	Stars and Stripes for ever, March	Empire Military Band
160	At a minute to seven last night	Arthur Gilbert
161	The moon hath raised her lamp above	Stanley & Dawson
162	John, go and put your trousers on	Will Danby
163	Cheyenne	Peter Dawson
164	Two Dirty little hands	Marie Blythe
165	I love a lassie	Hector Grant
166	In dear old Georgia	Peter Dawson
167	Funny tales	Johnny Wakefield
168	The bellman	Arthur Gilbert
169	Home again, my Cherry Blossom	Walter Webster
170	Au revoir, my little Hyacinth	Walter Webster
171	Women get the best of it	Johnny Wakefield
172	Where, oh where	Will Danby
173	Galloping Major	Will Danby
174	Whispering of the flowers	Empire Military Band
175	The first quarrel	Yolande Noble & Will Danby

176	I wish I had someone to love me	Hector Grant
177	I finish them off	Johnny Wakefield
178	The happy land	Arthur Gilbert
179	Zampa, overture	Empire Military Band
180	Preciosa March	Empire Military Band
181	Argandab	Empire Military Band
182	Viscount Nelso, march	Empire Military Band
183	I'm going to sing a song to you this evening	Arthur Gilbert
184	My share was underneath	Arthur Gilbert
185	Early in the morning	Johnny Wakefield
186	The broken melody (Van Biene) (cello solo)	Jacques Renard
187	An evening song	Harold Wilde
188	It's a good thing I had my mother with me	Johnny Wakefield
189	Grenadiers Waltz	Empire Military Band
190	Pizzicati	Empire Military Band
191	La Czarine	Empire Military Band
192	Always keep your eyes wide open	Joe Archer
193	You look all wrong because you're bandy	Joe Archer
194	Popper's Gavotte, No. 2 (cello solo)	Jacques Renard
195	Funny little place to have one	Johnny Wakefield
196	The Holy City	Harold Wilde
197	It varies the monotony	Johnny Wakefield
198	Where the north road leaves the minster city	Peter Dawson
199	Excelsior (duet)	Walter Hyde and Peter Dawson
200	The storm fiend	Wilfred Platt
201	Asleep in the deep	Wilfred Platt
202	Cujus Animam (Stabat Mater)	Imperial Trombone Quartette
203	Intermezzo (Cavalleria Rusticana)	Imperial Trombone Quartette
204	The little shirt my mother made for me	Johnny Wakefield
205	Too - ral - i - oo - ral - ay	Arthur Gilbert
206	Ave Maria (violin solo, with harp accompaniment)	H. Lyell Taylor
207	The khaki carbineer (March)	Empire Military Band
208	What did I do?	Johnny Wakefield
209	Poor John	Miss Frances Groves
210	She hasn't done her hair up yet	Miss Frances Groves
211	The Merry Widow, waltz	Empire Military Band
212	Morning, noon and night	Empire Military Band
213	Intermezzo (Cavalleria Rusticana) (Violin solo with harp acc.)	H. Lyell Taylor
214	By the banks of Allan Water	Hector Grant
215	The bells of Aberdovey	Peter Dawson
216	In Cellar cool	Imperial Trombone Quartette
217	Potted Poetry	Will Danby
218	Jolly good luck to the girl who loves a soldier	Peter Dawson
219	A coon band contest	Imperial Trombone Quartette
220	Army March	The Imperial Band of Berlin
221	Sansouci March	The Imperial Band of Berlin
222	Maxime March	The Imperial Band of Berlin
223	Carmen	The Imperial Band of Berlin

224	Bedouin love song	Wilfred Platt
225	American March (xylophone solo)	Louis Vernon
226	Rob Roy McIntosh	Hector Grant
227	Put me amongst the girls	Johnny Wakefield
228	Rocked in the cradle fof the deep	Wilfred Platt
229	International Medley (xylophone solo)	Louis Vernon
230	The policeman	Arthur Gilbert
231	The same old church	Peter Dawson
232	Following the ladies	Will Danby
233	Blow'd if I didn't wake up	Johnny Wakefield
234	At half - past two	Will Terry
235	Jubilee Overture	Royal Military Band
236	Old Comrades March	Royal Military Band
237	La Matichiche	Royal Military Band
238	Lustspiel Overture	Royal Military Band
239	La Marseillaise	Royal Military Band
240	Our Marine March	Royal Military Band
241	Tannhauser March	Royal Military Band
242	Ther's a girl everywhere	Will Terry
243	I don't care	Arthur Gilbert
244	Light Cavalry (xylophone)	Louis Vernon
245	The Regimental Pet	Peter Dawson
246	It's the only bit of English	Will Terry
247	Calvary	Peter Dawson
248	Swing me higher	Will Danby
249	When the ebb tide flows	Peter Dawson
250	The Iberian Pearl	Royal Military Band
251	Potpourri Fledermaus	Imperial Military Band
252	Hohenzollern March	Imperial Military Band
253	Gipsies' Camp	Imperial Military Band
254	The wood choppers	Imperial Military Band
255	Cavalry March	Imperial Military Band
256	La Petite Tonkinoise	Imperial Military Band
The release dates of White cylinders were:- 100 - 117, Sep. 1906 : 118 - 131, Oct. 1906		
132 - 146, Nove. 1906 147 - 161, Dec. 1906 164 - 174, Mar. 1907 162 & 163, Apr. 1907		
175 & 176, Apr. 1907 177 - 199, May 1907 200 - 211, Jul. 1907 212 - 223, Aug. 1907		
224 - 238, Sep. 1907 239 - 241, Sep. 1907 242 - 256, Oct. 1907		

+ + + + + If anyone possesses any White cylinders additional to this listing it would be appreciated if the information could be sent to the Editor.

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ZONOPHONE

Our researches into Zonophone are approaching the 'completion' stage. However, we still require details for records with catalogue numbers in the 3,000 and 4,000 series. The 3,000's were for sale in Australia and the 4,000's were of Hebrew & Yiddish interest as well as some for sale in South Africa (in English and Africaans). We should particularly like our readers of these countries to search out whatever information they can - especially for the 4,000 series, of which our compilation is scanty. We have, so far, no idea of the extent of this series.

We recently had an energetic attack upon our listing of the single-sided British issues, which is now complete except for a 'handful' of matrix numbers lacking. We have had to break off to type and publish this issue of the magazine and catch up with correspondence . . . Then we hope to resume the task of inserting recording dates . . . so it looks that we may publish the catalogue of Single-sided British Zonophones first . . . (which is perhaps logical!)

Berliner "Labels"

P.G. Adamson

Some Observations

About eighteen months ago, having accumulated several Berliner discs, I decided to sort them into some sort of logical order, both by date (when present) and by "label" type, to see if there was any new information to be discovered from this exercise. I was pleased to find that a pattern did emerge, and over the last year or so, while acquiring as many of these records as I could, found that the pattern grew clearer. Now I feel that it is time to air what information I have been able to glean from my collection, not only to give other readers some ideas other than "all Berliners seem to be different" and "nobody seems to know anything much about them", but also in the hope that MORE details will turn up, from perhaps single examples in their collections.

Now, in this discussion, I must make clear that I am dealing with European Berliner records; I have too few American discs of this type - insufficient to provide a basis of discussion. Also, when I refer to a label, I mean of course "label", as Berliner discs have no proper label. Titles, etc. are pressed into the record material along with the recording itself. This factor alone accounts for the difficulty in reproducing the labels, as the entire surface of a record is black and shiny, only highlights on the etched / incised / embossed information (and on scratches, pimples, etc!) providing any useful variation of tone. The resulting lack of contrast prompted an attempt to reproduce the records in negative. Thus any scratches, hairiness, etc., in a record show up as black lines.

I must now define my terms "etched", "incised", and "embossed":

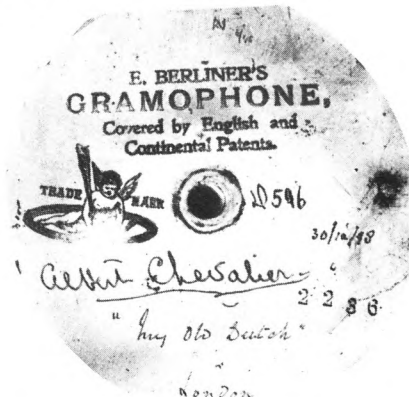
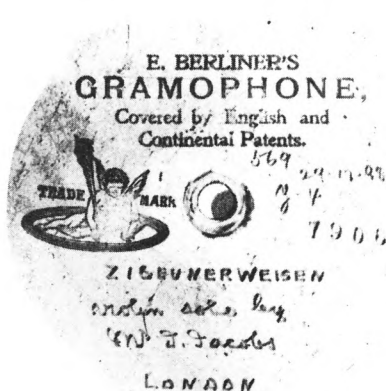
"etched" information was the result of the original disc recording process, whereby a zinc disc (covered in a thin layer of wax which had been scratched away by the recording needle, etc.) was "dunked" into chromic acid; this etched lines etc. into the zinc, corresponding to areas of wax removed. A matrix or metal "negative" made by plating the zinc could be used to press replicas of the etched zinc; these replica discs were characterised by tiny shallow grooves and shallow "frosted" handwriting etc. — resulting from the etching process.

"incised" information started off in a slightly similar fashion in that the recording needle or handwriting stylus cut information into wax, but NO zinc disc was present, and no etching took place. Instead, the incised wax was electroplated to form a metal matrix. Thus the depth of the groove or handwritten line was quite easily variable, and usually noticeably deeper than the etched equivalent. This later method produced a smoother line, without the "frosted" effect.

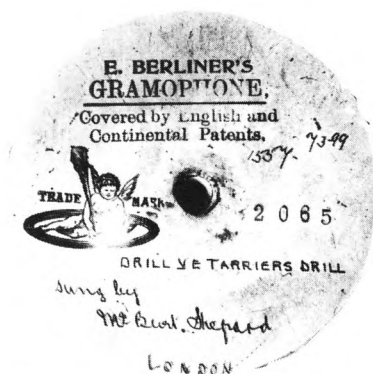
"embossed" information was produced with some kind of punch or die, originally used for giving a record a catalogue number, later for producing the standard "angel" trademark and heading, and lastly for title information on the record. In the latter cases, embossing of the matrix was such that "raised" lettering was produced on the discs; but earlier (for catalogue numbers) it was usually in reverse, so that "sunken" numbering was produced. This variation probably arose from the difference between embossing the zinc (after etching), and embossing the matrix (after the wax was removed), in the etched and wax processes respectively.



2a) end September - November, 1898. As type 1b, plus a small angel.
Perhaps a tentative trademark?



2b) December, 1898. As type 2a, but angel larger; this reproduced better.



3) January - May, 1899. Smaller, fatter lettering in heading; "GRAMOPHONE" now underlined.



- 4) May, 1899 - May, 1900. Tall narrow lettering in heading; not usually dated; includes first continental issues; overlaps next type.



Type 4, overlapping type 5



- 5) May, 1900 Matrix number includes J (= Johnson, perhaps?); heading, angel and titles (in typeface) all very faint - look as though produced by printing onto the wax before electroplating (the format of the date suggests a rubber stamp), or, by etching into the matrix itself; catalogue number raised - embossed. All records I have seen of this type are dated 8th. or 9th. May, 1900; all very difficult to read, or photograph.



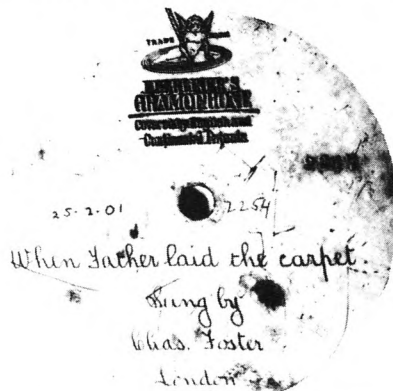
- 6) late 1900 - January, 1901. Incised title, very faint heading + angel above.



Mixed type 6 and 7



7) early 1901: Incised title, embossed heading, wider heading + angel at side.



7) early 1901: Incised title, embossed heading, narrow heading + angel above.



- 8) later 1901 - 1902 Embossed title + heading + angel. There are variations of the heading type, one being slightly more spaced out, the other similar to type 4 in style. The angel can be above or beside the heading.

(late 1902 Paper labels were used on seven - inch records)

All of the foregoing dates are based on the earliest and latest records I have of each type; these are as follows -

(given as type number, earliest, latest date)

- | | |
|--|--|
| 1a) 8th. August, 1898 (few later with "Copyright") | |
| 1b) 15th. August, 1898 - 28th. September, 1898 | |
| 2a) 30th. September, 1898 - 17th. November, 1898 | 5) 8th. May, 1900 - 9th. May, 1900 |
| 2b) 9th. December, 1898 - 30th. December, 1898 | 6) 12th. Sept, 1900 - 18th. January, 1901 |
| 3) 3rd. January, 1899 - 10th. May, 1899 | 7) 7th. February, 1901 - 12th. March, 1901 |
| 4) ? - 18th. May, 1899 | 8) records undated. |

The materials used seem to depend on the pressing date (fairly obviously!) : the earliest English issues (August and early September, 1898) seem to be on a hard stiff material similar to the American discs, with similarly straight - grained back surfaces. Others up to early 1899 are on a hairy soft mixture - quite bendable, but sometimes unplayably coarse in texture, with plain circularly-grained backs. Later pressings are on a tougher, less hairy, but still often bendable material (with the words "REPRODUCED IN HANOVER" on the back). Very late pressings have the G & T type 'angel' back; I have one of type 2b pressed as late as this - around mid-1902.

The foregoing classification is based almost entirely on careful examination largely of my own Berliner discs, so is subject to correction or addition; in fact; I should be very interested to hear of any variation in, or anomalous dating of these types, either in British issues, or other European ones.

I hope that this has given readers some idea of the surprising variation in Berliner styles which must have corresponded to intense activity in the young Gramophone Company.

Record Evenings with Lawrence of Arabia

R.E. Jordan

"Fifty years ago" is a long time, and memories fade, but I do recall my first record recital, which was at 'Clouds Hill' in Dorset, and the man responsible was Lawrence of Arabia, or Private T.E. Shaw, as he then was.

It happened this way - the Summer of 1924, or maybe 1925, was a very hot one, and the Bovington area had many heath fires, and I, then a Corporal in the Royal Tank Corps, was in charge of a small party dealing with a fire close to Shaw's cottage, which was (as it still is) surrounded by rhododendron bushes.

The fire dealt with, the party was invited in for refreshment, and we were, naturally, very interested in the little place. I must have shown more than a passing interest in Shaw's collection of records because I was invited to the next 'session' a few evenings hence, the first of several.

There was a gathering of about half-a-dozen. There were no chairs, for we sat around on cushions 'Arab-fashion'. The music was classical and the records very good. The gramophone was flat and square, of the wind-up variety. What little conversation there was gave no indication that 'Private Shaw' had ever been anywhere or had done anything.

I seem to recall that over the door to the cottage was a special stone bearing a Greek inscription, while across the road a bathing pool was being completed, the old doors for which were supposed to have been brought all the way from Jeddah. True or not, it added to the mystery of the place.

Being posted to India shortly afterwards I forgot all about Shaw of Clouds Hill, he having gone back to the Royal Air Force anyway. But, back in Bovington in 1935, I met him again as he came out of the local butcher's shop. He left me, getting on to his motor cycle and disappeared up the road towards his cottage . . . which he was never to reach.

During the time that he lay in hospital, Bovington was plagued with journalists who commandeered all means of communication, as T.E. Lawrence and his crash was news indeed. I was involved with communications awaiting news of my father-in-law who was seriously ill in Dover. I was awakened during the night in my quarters by the duty orderly and taken to the guard room to receive a phone call from Dover, the journalists having, presumably, at long last, gone to bed.

I now have records of my own, and, now give pleasure to others, as Private Shaw, Lawrence of Arabia, so many years ago, gave pleasure to me.

Postscript. Lawrence's little cottage "Clouds Hill" is still preserved as a Memorial to him. There, among other things, one may see his E.M.G. gramophone, which I suppose he purchased after the record sessions that I attended. The cottage is situated, surrounded still by wild rhododendrons, at the side of the road near Bovington Camp and the Tank Museum. It is quite alone and secluded, easily missed by anyone driving his car too quickly! If you travel by train, it is within walking distance of Wool station on the Dorchester to Bournemouth line.

Small Records

After Mr. Haines' interesting article was published in the Talking Machine Review No. 20/21 (February/April, 1973), we received the following letter from Mr. Ian Cosens and sent it upon a trip to Messrs Frank Andrews, Arthur Badrock, and then back to Mr. Haines. While that was going on, and a little while afterwards, your Editor "dug around a bit" and on the next page a compilation of the H.M.V. AS Nursery series is to be found.

Dear Ernie,

Apparently the HMV Nursery series ran from AS1 to AS42, only AS37 - AS42 being electrical. Strangely, the electricals were among the first to be deleted. They were released in December 1925, but were not retained in the 1939-1940 catalogue. The longest survivals were AS1, 8, 15, 17, 18, 19, 20, which were finally marked for deletion in the 1944-45 edition of the catalogue.

I have a miniature Imperial, 3½ inches in diameter, as follows:-
(the sides are separately numbered)

1001 Matrix 25 and 7 (near label) 'Sweet chiming bells' by Billy Whitlock
EX 15 No matrix visible. 'Step Lightly' by the London Fire Brigade Band
The label is the usual dark and light purple. What comments?

Best wishes,

Ian Cosens.

From Frank Andrews re the Imperial....

I have never seen these small Imperials mentioned in any of the Trade magazines current at the time these small Imperials were manufactured. I note that Mr. Cosens describes the label as dark and light purple - which the Company described as light and dark lilac. Other than the fact that I have an example of these little discs with Jack Payne's Band, which has a later type of Imperial label, I can only add that the London Fire Brigade Band was at one time conducted by Peter Anderson, trumpet, cornet and post horn player, who before World War I was

conductor of the King Edward's Horse and the King's Colonials Bands.
Arthur Badrock comments:-

I have two 3½ - inch Imperials with the later red and navy blue labels. They are advertisements for Jack Payne who speaks on one side and his band plays 'Say it with Music' on the other. These were not normal commercial issues.

I have not seen any of the earlier ones which would seem to date from about 1926. Maybe the series never went past 1001 !

From Mr. Haines:-

Thank you for the opportunity to see Mr. Cosens' letter and to add my comments - H.M.V. Nursery Series. Since writing my article, I have had the opportunity to browse through some bound volumes of the 'Gramophone' magazine, and I found two H.M.V. advertisements referring to these records. The first, in the issue for January, 1924, refers to three albums each containing six seven-inch double-sided records of nursery rhymes and tunes, fairy stories, etc. The price per set, in an album, is given as 12s.6d. The second advertisement, in the issue for December, 1925, refers to the '7th series' entitled 'Uncle Charlie's Album' and gives the catalogue numbers as AS37 - 42.

Following the appearance of my article, a reader wrote offering to sell me one of these records, and so I acquired a copy of AS4 'Ten little Nigger Boys' and 'The Jazzing Nigger', both sung by 'Uncle Charlie'. The latter appears to be that which I referred in the article as 'The Laughing Nigger'; this discrepancy may be due to my having mis-remembered the title (for I had only seen it momentarily, and heard it played once).

3½-inch Imperial. I have two memories of these records: firstly, of seeing, in a draper's shop window, some boxes of handkerchiefs each containing one of these records also, as a novelty; and secondly, of later being given (I think) three of the records as a 'stocking present' one Christmas - time. The playing time of the records was naturally very short, and the quality of reproduction noticeably poor even on the cheap instrument which was then our family gramophone, so the records made little impression on me and I can now remember only two of the titles: a popular song called 'Forever' and 'Sweet Chiming Bells', the latter very probably being a copy of the record now reported by Mr. Cosens. Versions of 'Forever' were recorded by Victor in 1928 (Brian Rust, 'The Victor Master Book, Vol.2') so the song was probably current in Britain in 1929, which would seem to narrow the date of the 'lilac' label small record to 1929 - 1930. The later one of Jack Payne is listed by Rust & Walker in 'British Dance Bands, 1912 - 1939' as having been recorded on 10th. March, 1932.

As these were not issued in the normal commercial manner, I did not mention them in my article.

H. M. V. 'AS' Series

The AS series had an orange label.

AS 1	Nursery Rhymes	2 parts	Uncle Peter's Party
AS 2	The House That Jack Built	2 parts	Uncle Charlie
AS 3	Laughing Ginger Brown /	The Farm Yard	Uncle Charlie
AS 4	The Jazzing Nigger /	Ten Little Nigger Boys	Uncle Charlie
AS 5	Nursery Rhymes	2 parts	Uncle Charlie
AS 6	Toyland	2 parts	Uncle Charlie
AS 7	Nursery Mixture	2 parts	Uncle Charlie
AS 8	The Three Bears /	Jack & the Beanstalk	Uncle Harry
AS 9	Cinderella	2 parts	Uncle Harry
AS 10	Aladdin	2 parts	Uncle Harry
AS 11	Little Red Riding Hood	2 parts	Uncle Harry

AS 12	Babes in the Wood	2 parts	Uncle Harry
AS 13	Dick Whittington and his Cat / Beauty and the Beast		Uncle Harry
AS 14	Tom Thumb / Sleeping Beauty		Uncle Harry
AS 15	Nursery Rhymes	parts 3 & 4	Uncle George's Party
AS 16	Hansel and Gretchel / Jack the Giant Killer		Uncle Harry
AS 17	Nursery Tunes	parts 1 & 2	Little Mayfair Orchestra
AS 18	Nursery Tunes	parts 3 & 4	Little Mayfair Orchestra
AS 19	Nursery Tunes	parts 5 & 6	Little Mayfair Orchestra
AS 20	Nursery Rhymes	parts 5 & 6	Uncle George's Party
AS 21	Trip to Moonland	2 parts	Uncle Charlie
AS 22	Fairies in the Firelight / Fairy Tinker		Uncle Walter
AS 23	The Storks	2 parts	Uncle George
AS 24	The Balloon Fairy / Tom, Tom, the Piper's Son		Uncle Charlie
AS 25	Nursery Tunes	parts 7 & 8	Little Mayfair Orchestra
AS 26	Bunny Cotton Ville Jazz Band	2 parts	Uncle Charlie
AS 27	Teddy / Dream Daddy		Uncle Walter
AS 28	Rumplestiltskin	2 parts	Uncle George
AS 29	Peacock Pie	2 parts	Uncle George
AS 30	Old Mother Hubbard / Laughing		Uncle Charlie
AS 31	Nursery Tunes	parts 9 & 10	Little Mayfair Orchestra
AS 32	Nursery Rhymes	parts 7 & 8	Uncle George's Party
AS 33	Land of Broken Toys	2 parts	Uncle Charlie
AS 34	Jim / Matilda		Uncle George
AS 35	Bunny Cotton Tail's Visit	2 parts	Uncle Charlie
AS 36	Three Little Pigs	2 parts	Uncle George
AS 37	The Cuckoo Clock	2 parts	Uncle Charlie
AS 38	Miss Priscilla Prim / At the Blue Moon Fair		Uncle Charlie
AS 39	Bubble Land / Bubble Town Frolics		Uncle Charlie
AS 40	The Pixie Fiddler / Stars and Moonbeams		Auntie Agnes
AS 41	General Jack	2 parts	Uncle Charlie and Auntie Agnes
AS 42	Jack in the Box / The Brown Family		Uncle Charlie

It is believed that George Baker was 'Uncle George'

Advice Sought

Dear Ernie,

Some years ago I bought a Robeyphone. This is a disc machine with a large external horn and was sold by the Coventry mail order firm which also did much mail order trade in the British Commonwealth. The fittings are identical to those found in many other contemporary machines, confirming that Robey simply bought in the parts and assembled them under his own name - or even bought in gramophones complete. In restoring mine, I have removed most of the fittings, polished and re-nickled them, and I am now ready to re-assemble the machine.

Unfortunately, the transfers which were found on the sides of the case are no longer easily legible. I am not sure why they have so darkened but it may, of course, be that they are covered with an accumulation of furniture polish. I entertain few hopes of being able to obtain replacement transfers and I wondered whether you had any experience of the best way in which transfers should be cleaned in order to brighten them and restore them to some

semblance of their original appearance.

Perhaps readers can offer some helpful suggestions.

Yours sincerely,

Michael E. Henstock

Department of Metallurgy & Materials Science, Nottingham University,
University Park, Nottingham NG7 2RD.

Reprint Reviews

E. Bayly

Allen Koenigsberg of 3400 Snyder Avenue, Brooklyn, New York 11203, U.S.A. has been busy in reproducing some more old catalogues. Each is beautifully reprinted, so nobody need have any doubts about the quality . . . thus I can concentrate upon the content of them. For ease of reference, I will list them by Allen's own numbering system.

14. "Talking Machine Supplies" was a catalogue issued by the Ivor Johnson Sporting Goods Co. of Boston. It contains 80 pages size $3\frac{1}{2}$ " x 6". It is a catalogue of supplies of an almost incredible range! There are stands for horns, the horns themselves, an amazing variety of connecting tubes, mainsprings, governors, shaving knives, carrying cases for disc and cylinder phonographs. It is almost a comprehensive index to the many accessories & replacement parts collectors would like to use these days. With so many things available, one wonders whatever caused them to disappear from the face of the earth like they have! Price \$4.50 inc. post.

15. PATHE Freres, 1898. As well as distributing their own machines, Pathe had the distributing rights to Edison and Columbia also. Thus, this very rare (in its original form) catalogue shows us some very early models of those makes too. Bettini models are shown as are coin-slot Graphophones and Edison models to which are attached many listening tubes. We have learned several things from this catalogue. For example, those brass horns which have a slender curving neck to make them stand upright & forward facing even on 'open-works' models were Pathe, (the catalogue calls them 'hunting-horn' design) We also learn why the Nicole 1901 catalogue shows Graphophones with the Pathe Cock upon them... they were factored by Pathe... This fact had eluded our brain until seeing this reprint. Monsieur Beinfait who did so many of the line drawings and etchings for Pathe catalogues later on was already working for them. (I wish he were around nowadays to do some for this magazine!) He must have been a very patient as well as clever man, as you will see from this reprint. Thinking back to the 'Cock' emblazoned on a Graphophone.... one wonders how many collectors think they have a Pathe when they actually own a Columbia Graphophone. One might easily be misled by such models as the 'Eagle' as shown in this catalogue. In addition to the machines, we see Bettini reproducers, listening tubes, shavers, etc. Size 9" x 6" of 64 pages, this is priced \$4.95 inc. post.

16. With the advent of new models, the F.K. Babson Company issued its own pamphlet on "Directions for setting up the Edison Phonograph" from the minute you unpack it on delivery, to the checking to see that the speed was exactly 160 r.p.m. It also includes attaching an automatic stop, fitting a cleaning brush for recording, etc. This is $6\frac{1}{2}$ " x $4\frac{1}{2}$ ", of 8 pages and costs \$1.75.

17. 1901 Victor Talking Machine Catalogue. This rare catalogue of Eldridge Johnson shows a handcrank model with vertical handle and governors (similar to a model we shall show in our next issue), the rare Victor Type A gramophone and the B - a variant of the 'Trade Mark' model. We see the standard & concert sound boxes, as well as a fantastically ornate Victor Monarch described as "with antique hand-carved cabinet", which must be seen to be believed. Accessories are also shown. Johnson was still using his Philadelphia address at the time of this catalogue. Presumably just prior to his move to Camden. We see a testimonial to Victor Talking machines and records from John Philip Sousa. 20 pages 6" x $3\frac{1}{2}$ " with its attractive original green and black cover reproduced. Price \$3.50 inc. postage.

18. 1897 Columbia Graphophone Catalogue. Mr.Koenigsberg feels that this is the first

catalogue issued by Columbia to show just its own models after it gained 'independence' with the dissolution of the North American Phonograph Company.In 16 pages 9" x 6" we see the then newly-introduced "Eagle",new-type "Bijou",the type "N" coin-slot model,perhaps the first spring coin-slot.There is also a magnificent roll-top cabinet fitted with a type "AN".We see office equipment and lists of accessories. There is much descriptive writing too. It has obviously been necessary to 're-screen' some of the half-toned pictures,giving rise to a characteristic pattern.... but this is often inevitable when reproducing old pictures for with the passage of time the ink causes the 'dots' to close-up when it soaks into the paper over the years. Readers may have noticed this occurring in some of the old pictures used in this magazine. The cost of this reprint is \$3.25 inc. postage.

19."Edison Phonographs,Phonograph Outfits,Phonograph Supplies", February,1899. This is actually a catalogue issued originally by C.J.Moncks Co. with blocks & text from the Edison Company.Depicted in it are the early 'Home','Standard','Spring-Motor','Class'M' Electric,and several coin-slot models. We see a detail of the spring motor,and an illustration of the shaver which used the treadle. A "Commercial Outfit" was sold which comprised a phonograph set into a desk,listening tubes and typewriter.The 1/12 H.P. electric motor as used in the phonographs is shown.It was equipped with a switch to provide three different speeds.Again, accessories,,cylinder carrying cases, cylinder cabinets,etc. are seen. It is interesting to note that the 'Gem' had yet to make its appearance. This 9" x 6" catalogue of 24 pages costs \$3.95 inc.postage.

As these catalogues lie beside me as I type they make a very attractive set . . containing more valuable information than I can describe in these few lines. I can recommend them all to collectors researching the hobby and interested to see models and accessories so rare to find now.

Homage à Columbia

T.C.Fabrizio

The springwound cylinder talking machines produced by the American Graphophone Company and marketed under the name of their distributor, the Columbia Phonograph Company between the years 1894 and (circa) 1910 present the collector with an unique malaise of the sublime and the ridiculous.

Always the underdog in the field of engineering (despite the unwarranted appropriation of numerous Edison improvements), Columbia sought to outdo the trusty, steadfast, conservatively designed Edison machines with the sheer flash of a kind of beserk Yankee ingenuity.The result was a grotesque sideshow of bizarre hybrids and freakish curiosities. Among Columbia's parade of prodigies (in the words of P. T. Barnum) were the ponderous BC with its reproducer-to-end-all-reproducers, the fragile, ill-fated three minute cylinder and, most notably, the incredible MacDonald "Grand" cylinder fiasco. In regard to this last, one wonders how such a bombastic hoax could have been foisted upon the public. The highly touted introduction of the Graphophone Grand was based solely upon the misunderstanding of a process which Edison employed in his laboratory for the duplicating of conventional cylinders. Prior to the adoption of moulding, Edison would make the original recording on a larger diameter cylinder, since it was found to be capable of producing a greater number of direct copies. This was because the more widely spaced sound indentations resulted in somewhat improved reproduction. This fact, however, was not the closely-guarded secret which Columbia supposed it to be. Surely, it was hardly worthy of the great splash it was given in a thrust of commercial oneupmanship which actually forced Edison to concede and counter with his own line of jumbo cylinders and machines.

Doubtless, the dedicated self-aggrandizement and endless legal chicanery which were Columbia's specialities had poor, naïve and beleaguered Edison at a disadvantage. What they could not obtain through the ruse of spies or uninvited annexation, they sought to dominate through the dubious wrangling of attorney Phillip Mauro and his entourage of twinkle - taloned legal-eagles. Witness the very manner in which they inveigled their way into the talking machine business, with the assistance of Mr.Tainter, pluck and a little bit of luck. The literally out-bluffed Edison, who, since he was unwilling to risk a court case, was forced to accept the competition of the men who co-opted his invention, made an anagram out its name and claimed that it was something entirely new. Witness, again, the way in which Columbia wrested the infant disc gramophone from the hands of hapless Emil Berliner through the gauzy ploy of the Jones patent. Mr.Jones, in this case, claimed an invention concerning the manufacture of disc records which he had surreptitiously learned about while in the employ of its rightful creator, Berliner. Unbelievably, this petty intriguer was granted a patent which, when purchased by Columbia, was all that was needed to put that Company into the control of a process that they didn't even understand, and Berliner out of business. He was forced to repair to Canada to promote his own invention.

Wasn't it Columbia who gave us such outlandish exhibition items as the machine that played both cylinders and discs, the one that played five discs at once and the one that used a cylinder having three separately recorded parts each played through its own reproducer?

Even, in the end, when Columbia managed to gain control of the celluloid cylinder moulding patents, perfected by Lambert in Chicago, they stuck to their old tactics though it meant oblivion to the cylinder. Furiously bandying their own two-minute Indestructibles, they held Edison at bay long enough to insure that the wax Amberol would prove inadequate and the Blue Amberol would arrive too late to save the sagging cylinder industry. Then they promptly abandoned the cylinder and left Edison hugging his invention when it had lost the favour of the public. Columbia, it seems, was not interested in the twilight of the cylinder phonograph, having made its heyday a colourful, if somewhat bizarre, affair.

Helpful Hints

T. Denne

Here are a few more restorer's tips to add to those given in the previous issue of the Talking Machine Review. Glass styli are the next best thing to the lapidary cut ones from diamond or sapphire and as Mr.P.Bailey states, they should only be fixed with shellac so that they can be easily replaced on breakage. Another very important point is the size of the 'door knob' on the 2-minute type. It should not exceed .008" so that it fits easily into the half-moon depressions on the cylinder. A micrometer is really a must for measuring. It is also possible, though more difficult, to make the 4-minute button or disc - end styli. The disc must not exceed .005" in diameter with a very thin polished edge. These styli are mounted at an angle.

Probably the best wire for attaching to the balance weights, is a fine (34 SWG) soft iron wire used by florists.

An ironmonger (or hardware) store will provide squares of mica for oilstoves which can be split into a laminate about .010" for diaphragms, using a razor blade.

The R.T.V. latex rubber recommended by Mr.Parks gives excellent results, but I prefer gaskets cut from rubber sponge, or plastic foam sheet. This gives a floating diaphragm effect especially good for dull worn cylinders. Such a material for mounting diaphragms was unavailable in Edison's day.

Gramophone and phonograph motors are frequently found with missing or broken governor springs, bright steel 'shim' sheet can be obtained at good toolshops in packs of assorted thickness. About .004" is usually right. Devcon Plastic Steel is a remarkable product for repairing broken or cracked cast iron and steel parts or for rebuilding lost bits. When set, it can be ground, drilled and threaded.

To the query picture in the August issue of T.M.R.I. on page 238. I feel certain that it is a school laboratory apparatus for demonstrating sound physics. If a wax cylinder were placed on the mandrel and someone shouted down a rubber tube attached to the "tone arm", while turning the handle, reproduction would result!

Carl Flesch's Memoirs

(This extract was contributed by Michael Eert who has taken it from pages 289 - 292 of Carl Flesch's memoirs. Mr. Eert points out that while we may not agree with Mr. Flesch's opinions they do give another picture of the recording scene not always evident to the record-buyer.)

"One day, I received an invitation from the Thomas A. Edison Inc. to make five records for them. It was not the first time that I had come into contact with this budding branch of musical industry. As early as 1905, I had played for Odeon records in Amsterdam some pieces on the Stroh violin, a cross between a silent violin and a trumpet which was then considered the most efficient means of recording. In their day, Edison's machines and records were deemed the best of their kind. The discs were issued under the trade name of "Diamond Discs" and the steel needle was replaced by a minute diamond. The great Thomas Edison liked to spend his leisure hours perfecting this, his most popular invention. In spite of his deafness, whose effects he sought to mitigate by the use of appliances of his own making, he was better able to register vibrations and interferences than people of normal hearing. I played for the company among other things Wilhelmj's well-known transcription of Schubert's 'Ave Maria'. A few months later, at the beginning of the war (1914), I was informed that this record was considered the best of all existing recordings of the violin and was selling in great numbers, whereof some dollar cheques, remitted before America's entry into the War, gave pleasant evidence. The world-shaking events of the following years made me quite forget my few wretched records until one day in 1920 with my morning coffee arrived a letter from Edison with a cheque enclosed for no less than 45,000 marks, which still had the value of about 10,000 goldmarks. This sum, enormous as it was in view of the conditions prevailing in Germany, was by no means an exceptional one for gramophone royalties. Elman, in 1913, had shown me his annual commission on the sale of his records in the form of a 35,000 dollar cheque, while Kreisler, between 1924 and 1930, received 175,000 dollars a year.

In spite of this auspicious beginning, my connections with the gramophone industry have never been very fortunate. True, I made close to forty recordings for Edison, some of which could compete with the best of their kind. But the firm itself was run according to entirely outmoded and unbusinesslike principles. The "old man", convinced of the superiority of his products, thought it undignified to advertise, even when Victor and Columbia began to surpass him. Besides, the very diamond stylus that was Edison's pride was the greatest obstacle in the way of distributing the records, since they could only be played on the Edison set. His many patents, gave Edison an enormous income, and his company was only a plaything, a hobby, and not a milch cow. So the company quietly packed up after some years, and heaven alone knows what became of my records. In the meantime, I was past fifty and had

missed contact with the other great companies. Posterity, then, will hardly be able to judge my playing from the few, often musically worthless discs that can still be bought; in those days, one was compelled to play only bad music. It is only recently that significant works of music have begun to be recorded for an elite of music lovers. But until then, the phonograph companies' only concern was with marketing mass-produced articles whose musical value was mostly nil.

The following experience was typical. In 1925 I was engaged to make five double-sided discs for the Edison company. The choice of the ten pieces was to be Edison's own. I was invited to see him at his Laboratory at Orange and to play him the pieces I wished to submit. I found an old, stone-deaf man to whom one could make oneself understood only by a wearisome effort. In spite of his seventy years, he had the clear blue eyes of a child. I played him no fewer than sixteen small pieces which, by his wish, were mostly chosen from the trash of the last century. His critical judgment was confined to two verdicts - "good -seller" and "no - seller". It was indicative of his tastes that he declared Titi's "Serenade" to be the best of the pieces, although I had included works by Bach and Handel. He could not bear notes, since the scanty remains of his sense of hearing were so sensitive to interferences that to him even the apparently purest octave did not seem to correspond exactly to the relationship of 1 : 2. As a surprise, I subsequently played the "Ave Maria" without notes for his private use; in return, he sent me his photograph with the curious inscription "Your last 'Ave Maria' is fine". Once, when the excellent pianist Harold Bauer played to him, he stopped his ears and shouted, "I can't stand this!" Aghast, the pianist asked him the reason of his displeasure, and Edison replied, "The notes you play are not sufficiently separated from each other. Whenever you strike a new key, you have not yet lifted the finger from the old one, so that the notes merge into each other." Now, it is a fact that a perfect legato in the form of a mathematically exact, close succession of notes cannot be obtained on the piano, but it needed a deaf man to find this peculiarity insufferable. For the rest, despite my admiration for the great inventor, our two hours' meeting confirmed me in my conviction that surpassing talent in one direction and total ignorance in another can well exist side by side in the best organised mind. "

(Editor's comment: In replying to Mr. Flesch's comments; he as a musician and we as hobbyists must remember that companies which produce(d) records and machines did/do so with the aim of earning money for the owners and shareholders and indirectly for the employees. Except when records are made to raise funds for charities, an artiste does not record for musical betterment, musical appreciation, nor posterity. He provides his services for payment, and when recorded those "services" are used for making money by the company in which ever way best suits it. The artiste enters into a contract at the time. So, although Mr. Flesch may have preferred to record other tunes, he must have consented to Mr. Edison's choice at the time and been paid for doing so. He had the choice of not recording if he disliked the tunes so violently. It seems to us to be duplicity on his part to accept the contract at the time and later criticise. Who was he trying to impress? We must all earn money in one way or other to live. As a business arrangement to earn money, Mr. Flesch's contract with Edison was sound. Many a person has earned money by recording in one fashion to enable him to go on to do something else which he preferred.

We prefer the honesty of a certain elderly comedian still performing occasionally who said that when he made records to be sold in Woolworth's at sixpence wondered if it were below his dignity, but he tried it rather than refuse the money ! The sales greatly exceeded his

his greatest expectations, but, more important, the publicity it created for him provided greater opportunities than he dreamed would come his way.

G A S K E T S

Dear Mr. Bayly,

I was interested to read Mr. Parks article in the last issue of the Talking Machine Review, about R.T.V. This sounds very much like Dow - Coming Bath Caulk. This is a silicone rubber material in a tube used for sealing the gap between the domestic bath and tiles surrounding it. It is available at most 'do-it-yourself' shops and ironmongers. It might be easier to obtain than R.T.V.

Sincerely,

S.G. Overstall

Cal Stewart

Peter Betz

(Editor's Introduction : It is usually conveyed by the comedians of the Big Cities - of any country - that the residents of the countryside, backwoods, outback, sticks, - or whatever the current term, are a little simple, 'gormless' or outdated. Other comedians have traded upon this supposition and made careers for themselves upon it by exaggerating the excesses noted by the 'City Slicker' type of comedian. In Britain we had clever comedians such as George Formby, Senior, Tom Foy, etc. The French had some who played the simple-soldier type, such as Polin and Bach. In U.S.A. none could have been more famous than Cal Stewart with his character "Uncle Josh". We have read of him in these pages previously, but I am happy to include a further article by Peter Betz.)

Transcription of Edison Brown Wax cylinder 7252..... "Uncle Sam to George" by Cal Stewart.

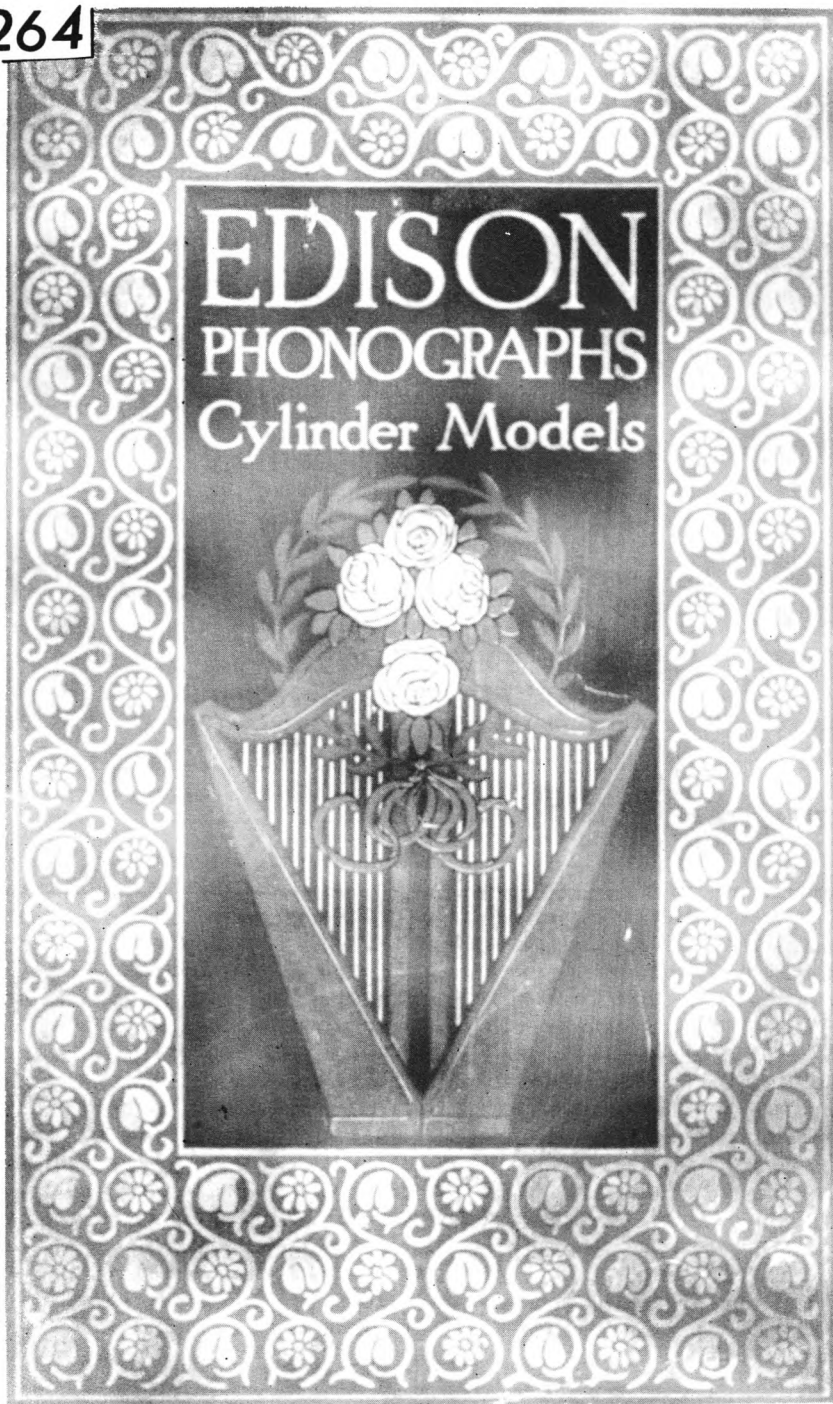
"Uncle Sam to George, as delivered by Mr. Cal Stewart at the Waldorf Astoria in New York City, to the Admiral, Officers, Marines and sailors of the North Atlantic Squadron and the crew of the Cruiser Olympia.

"Hello, George, have a seat. How's the boys and how's the fleet? A little weary, never mind. You can rest when you're inclined. Rest on laurels, if you please, on a hero's house of ease. Not however do we rest, just to show you that we're glad. Glad you're not now with the dead. Glad you have a level head. Glad you laid the Spaniard low. Glad you faced the noble foe. Glad you kept your record clean. Glad we made you a Marine. Glad you bravely fought and won. Glad for everything you done. Glad, by gosh, we're glad, my Lord, That George really had it off. Glad he had a mother who, loyal to the red, white and blue, years ago when he was young, taught him how to, rung by rung, mark fame's ladder, never stop, till by gosh he'd reached the top, taught him when he'd won the fight, how to stay there on the heights. Glad to see ya, George, but say, don't be spoiled on Dewey Day. Don't get rattled at the noise, made by millions of my boys, most of whom would leave the dance if like you they had the chance. Words like these all men admire, "Gridley, when you're ready, fire". Keep that up. Keep cool my lads. We'll beat Spain before we're glad. You just watch our smoke, my boy, no power over the world employ. Don't get dizzy: calm, content, sometimes makes a president. Hear that shouting roll on loud? George, the whole darn nation's proud. Proud of what you did that day, in Manila's beastly Bay. Proud of you. Proud of our fleet, that knows no fear, knows no no defeat, of which the wide world stands in awe. God bless you, George, hip, hip, hurrah!"

(Background voices) "Hurrah, hurrah, hurrah!" (Stewart) "Thank You".

(Background) Laughter.

(continued on page 270)



EDISON IMPROVEMENTS



THE Edison Catalog for the season of 1913-14 marks the introduction of three important improvements in the Edison product; namely, the Blue Amberol Record, the Diamond Point Reproducer, and an increase in the number of Cabinet Phonographs.

The Blue Amberol Record possesses greatly increased volume, has the same sweet tone always found in Edison Records, is practically impervious to wear, is to all intents and purposes unbreakable, and is beautiful in color. In laboratory tests, a Blue Amberol Record has been played three thousand times without any appreciable difference in quality between the first and last reproductions.

The Blue Amberol Record has had the benefit of a long series of acoustical experiments by Mr. Edison, this work of the great inventor resulting in a vast improvement in cylinder recording. This new record can be played on all Edison Phonographs equipped to play the four-minute or 200-thread record and with the Sapphire Point Reproducer, but the finest results are obtained by using the new Diamond Point Reproducer, the second of the improvements above referred to.

As its name states, this new reproducer is fitted with a diamond reproducing point. This was made possible by the non-wearing surface of the Blue Amberol Record. This quality also made it feasible to increase the weight on the reproducing point, thereby bringing out greater volume and sweeter reproduction. The reproducer is constructed on new lines, resulting from a series of over 2500 different experiments in reproducer construction and materials by Mr. Edison. Like sapphire points, the diamond points are permanent, and do not require changing. The wear on the point and on the record is reduced to a minimum.

Three new types of cabinet, or concealed horn, instruments

have been added since our last catalog was issued. These will be sold at £26 5s, £16 16s and £12 12s respectively. Each is a beautiful, gracefully designed, and well-constructed instrument. Hereafter all new Edison Phonographs will be equipped to play only four-minute records, and all but the Gem will be fitted with Diamond Point Reproducers.

While the trend of the art is undoubtedly toward instruments that have the horn concealed inside the cabinet, the horn types are continued because of the large number who claim that the latter give better results than the concealed horn instruments, and prefer tone quality to the more artistic appearance of the cabinet types. Whether this opinion is correct we can not undertake to decide. We accordingly offer both types

Every Edison Phonograph bears my
signature; without it no machine
is genuine
Thomas A. Edison.

All Edison Phonographs and Records are sold by THOMAS A. EDISON, INCORPORATED, under restrictions which are marked on the said goods and their containers and embodied in license agreements signed by all authorized jobbers and dealers, and which, among other things, fix the prices at which said goods are to be sold and prohibit sales thereof to or by unauthorized dealers and the removal or change in whole or in part of the serial numbers on Edison Phonographs.

THOMAS A. EDISON, INC.
FOREIGN DEPARTMENT
ORANGE, N. J., U. S. A.
Cable Address: "Zymotic, New York"
FACTORY, ORANGE, N. J.



EDISON AMBEROLA I

MAHOGANY

Price, £42-0-0

Cabinet, Mahogany, either piano or dull finish; has four drawers holding 100 Edison records. Diamond Point Reproducer, Model A. Double spring motor; can be wound while running. Combination worm and gear drive instead of belt pulleys, insuring noiseless operation and perfect regulation. Noiseless automatic stop.

Plays Blue Amberol Records only, but will play any four-minute record when equipped with a Sapphire Point Reproducer.

Size, 42 inches high; 21 inches wide; 22 inches deep.



EDISON AMBEROLA I

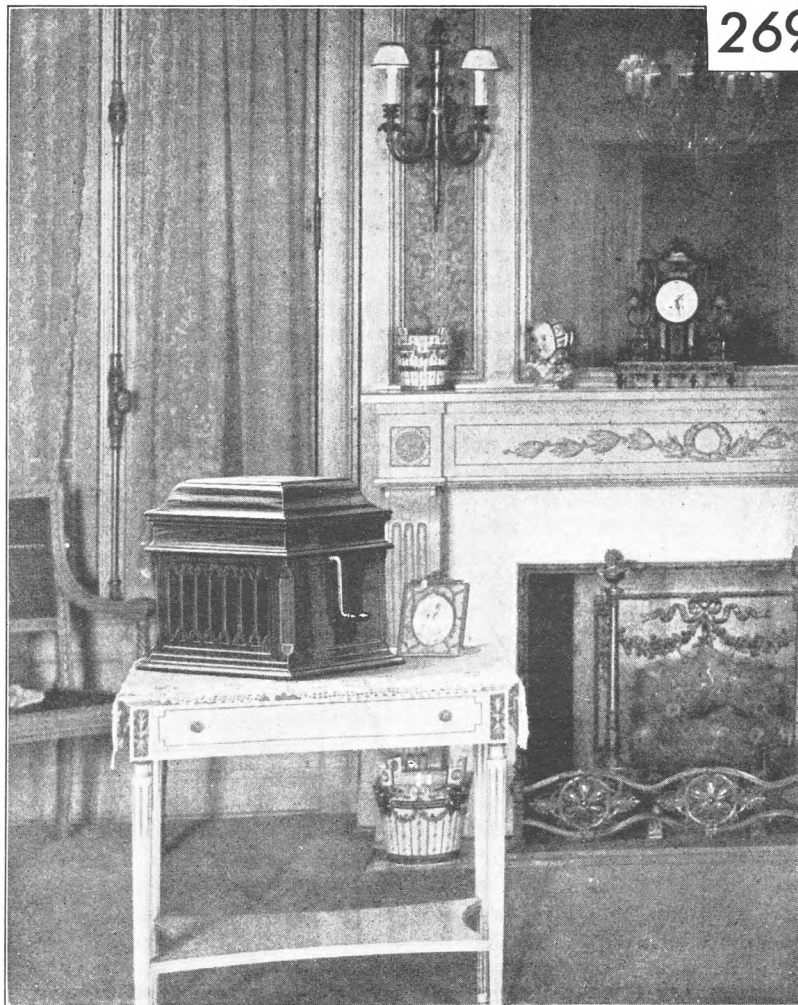
CIRCASSIAN WALNUT

Price, £52-10-0

Cabinet, Circassian Walnut; has four drawers holding 100 Edison records. Diamond Point Reproducer, Model A. Double spring motor; can be wound while running. Combination worm and gear drive instead of belt pulleys, insuring noiseless operation and perfect regulation. Noiseless automatic stop.

Plays Blue Amberol Records only, but will play any four-minute record when equipped with a Sapphire Point Reproducer.

Size, 42 inches high; 21 inches wide; 22 inches deep.



EDISON AMBEROLA V

MAHOGANY OR OAK

Price, £16-16-0

Cabinet, Mahogany (piano or dull finish) or Golden Oak. Diamond Point Reproducing, Model B. Powerful spring motor; can be wound while running. Combination worm and gear drive instead of belt pulleys, insuring noiseless operation and perfect regulation. Noiseless automatic stop.

Plays Blue Amberol Records only, but will play any four-minute record when equipped with a Sapphire Point Reproducer.

Size, 16½ inches high; 16¼ inches wide; 22 inches deep.

Notes to accompany the Cal Stewart transcription on page 263.

Having greatly enjoyed Mr. Petty's round-up of Cal Stewart's recording activities (in the Talking Machine Review, February/April, 1973), I think it timely to send along the text of probably one of the rarest Stewart recordings, Edison 7252, "Uncle Sam to George", plus a few comments on Stewart in general.

Regarding the recording, the text is a transcription from the recording itself, a good enough copy so that there are no mistakes. The poem is a rather nauseating example of the late 19th. century poetry and/or patriotic fervor at its worst, which may partly account for a short catalogue life that it enjoyed. Note also that it is not announced as an Edison Record, the only exception that I have ever noted. George, is, of course, Admiral George Dewey, who had a disagreement with some Spaniards in Manila Bay back in May of 1898. I have sought to establish authorship of the poem itself, but without the aid of the very early editions of Granger's "Index to Poetry" which might have carried it. Did Stewart write it? There is a good possibility, as he was wont to put out an occasional bit of poetry, some of which found its way into his book but not to my knowledge, on to records.

Mr. Allen Koenigsberg in his encyclopedic "Edison Cylinder Records, 1889 - 1912" notes that the title was deleted 30th. September, 1899. Yet in the front section of his work the record number 7252 is listed as appearing in a group running from 20th. November to 12th. December, 1899. Mr. Deakins in his earlier listing includes the number in a larger, less well-defined grouping on May, 1899 - October, 1900.

The cylinder runs at around 144 rpm, timed, and is accompanied by the type of Edison title slip common to the 1899 - 1902 period.

Perhaps some do not know that Cal Stewart wrote a book which contained 38 of his sketches, in 1903, entitled "Uncle Josh's Punkin Center Stories; the talking machine stories". Published in Chicago by Stanton & Van Vliet, the 170 page collection includes two of the stories Mr. Petty lists as having no known recordings, so at least the texts are preserved in print, if not in Stewart's inimitable fashion. These two are "Uncle Josh in an Auction Room" and "Uncle Josh in a Police Court". Also included are those several poems I assume were not recorded, namely, "Who Marched in '61", "Yosemite Jim, or a tale of the Great White Death", "A reminiscense of my Railroad Days", "The Unveiling of the Organ", "It is Fall", "My Fust Pair of Copper-toed Boots" and "My Old Yaller Almanac a-hangin' On the Wall".

In a brief 'Life Sketch of the Author' Stewart mentions that he had been making the Uncle Josh stories for the past four years. Assuming a publishing date of mid-1903, perhaps a writing deadline of late 1902, this would put his earliest output year at 1898, a date in agreement with Mr. Petty's statement regarding Stewart beginning work for Edison in that year. Were there earlier editions? A look into the massive Library of Congress Card Catalog volumes which show a printed card for every book owned by The Library of Congress, do not reveal any, although the book was also printed in 1905, but not as a new edition, not with any changes.

Some have suggested that Stewart had a magnificent imagination to come up with the humorous situations Uncle Josh Weathersby got into. I cannot agree. Stewart had but to look around him to observe the New York or New Jersey farmers on the streets of the great metropolis of New York or Newark, the genuine easy marks for bunco artists, the amazed looks on people's faces when one of these country folks would walk right out into a busy street only to hear someone holler, "Hey, look at that jay walking!" There was the strangeness of the telephone, rapid transit, a chinese laundry, wires overhead, pneumatic change tubes in stores, and the huge department stores themselves. Stewart merely observed and added a touch here and there until in short order he created a narrative character, a rural innocent through whose eyes he could reflect the wonder of his times.

Consider for a moment that there are really two main series of Uncle Josh recordings, the 'at home' series and the 'out of town' group. Set up the Stewart Edison's in chronological order and you will observe that, in the main, the 'at home' group are generally later. Then in the early teens there are rumblings of a third group represented by "Uncle Josh and the Sailor" and others of that ilk, where location and Josh's observations are secondary to a general story line.

Finally there are the four genuine songs of which "I'm old but I'm awfully tough" is, to my mind, a flat-out statement of Stewart's expectations of Josh Weathersby's role in comic recording, epitomized in the lines,

"I came to your city, the sights for to see,
The Town and the great public square,
I came for to ride on your 'lectric street cars,
Ank wink at your pretty girls there."

Was Stewart doing less than speaking for the old farmers come to see city life, or for their sons and daughters who migrated there to seek fortunes? If there is a point to all this, it is simply that there was more to Cal Stewart's characterisations than simple comedy, and as far as Josh is concerned, I have known men like him in both New York and Vermont, and am glad to be able to say so.

Mabel Normand

Who can send me information about the 'actress' Miss Mabel Normand, whose career began in Britain and progressed to U.S.A. where she performed on Broadway and in silent films. Recently, I met her nephew who is proud of his aunt's achievements, and wishes to obtain more information about her career. Please tell me if you can help or tell me what you know. You may know of uncommon books about her, magazine/newspaper pictures, reviews, etc.

ERNIE BAYLY

Our Illustrations

We are grateful to Mr. Edward Murray-Harvey who kindly loaned us his copy of 1913 catalogue of Edison cylinder phonographs, which being for British distribution, bears the prices in that currency. We are sure that most of you will be familiar with most of the models shown. . . but we excuse you if you are not, for these are the versions of the models which were available when the Blue Amberol cylinder was still a fairly new introduction. Some of the larger models with internal horns changed later. We regret being unable to show you all of the catalogue in this issue, but will include the remainder later.

Record Reviews

E. Bayly

Rhapsody RHA.6014 "THE GOLDEN AGE OF MUSIC HALL"

This record affords us examples of many of the great vocal artistes of that period of the Music Hall spanning the later Victorian and Edwardian years -

1. Gus Elen, "Wait till the work comes round"
2. Vesta Victoria, "Riding on a motor car"
3. Albert Chevalier, "My Old Dutch"
4. Marie Lloyd, "When I take my morning promenade"
5. Dan Leno, "The Robin"
6. Louis Bradfield, "The first cigar"
7. Marie Lloyd, "The Coster Girl in Paris"
8. George Robey, "Bang went the chance of a lifetime"
9. Arthur Roberts, "Where's the Count?"
10. Henry Lytton, "When I marry Amelia"
11. Albert Chevalier, "The fallen star"
12. Dan Leno, "The Tower of London"
13. Little Tich, "The Territorial"
14. Florrie Forde, "Anona"

The compilers of this anthology have cheated a little because some of the artistes here were not truly "Music Hall" stars, but "Musical Comedy". A difference, but the songs chosen to

represent the art of those from 'Musical Comedy' are so close to the spirit of 'Music Hall' that the purist need not be dismayed. However, judging from those old Music Hall programmes that I have, the entertainment provided at a Music Hall was much wider in scope than often portrayed by recent L.P. reissues. Why, bless me! I see cornet players, xylophonists, well-known banjoists..... But these instrumentalists, often the top of their class seem to be dismissed nowadays.... So, the record under review, strictly speaking, is a reissue of the vocalists of the Music Hall. As you have seen from the initial listing, we have here none but the very best. All of the songs they sing are typical of their best. One always feels that Dan Leno's art is very cramped on disc. He needed the not-then-invented L.P. disc in order to allow greater pauses between the various important lines of his sketches. So, if you are unfamiliar with his art, play his tracks a few times over to allow the script to sink into your brain, then play the record one more time imagining him moving about the stage, gesturing, etc. Then you will begin to see why he was a great comedian. He could really have people rolling in their seats. Albert Chevalier's songs on stage were moving sketches too. His 'My Old Dutch' would make the ladies cry real tears ... it was so tender, Louis Bradfield... a very handsome man... tells us the story of the young boy who was sold a cigar of dubious colour by an unscrupulous lady shopkeeper, and its dire effects! Reflecting the times as the Music Hall did, it is interesting that Vesta Victoria was 'Riding ON a motor car. So picture her on a motor, which was as early as her song in age. The Diminutive Little Tich possessed a voice much larger than one would expect. His song on stage would be fitted to a sketch, so he too would have benefited from the L.P., as would Marie Lloyd if one may judge from eye-witness accounts of her stage performances and as she was portrayed on stage later by her daughter. Some of the discs reissued here are positively rare in the original form, such are the Vesta Victoria already mentioned, the Louis Bradfield, Henry Lytton (the Savoyard) and the Florrie Forde. Arthur Roberts made few recordings, possibly because his art was mainly comic sketches. He was already in his mid-50's when he made this record, having many years on the Halls behind him.

This collection has been around for some while because it began its life as a 'Delta' L.P. The art of transferring old records has advanced very recently; in fact, since these were transferred. However, if you have a decent amplifier with tone controls you will surprise yourself how good the originals were. Much of the hiss associated with '78's was the fault of the means of reproduction.... but more of that shortly. Do not mistake me, the transfers on this disc are good and you will enjoy listening to them. (I meant to imply that you can never expect much from a cheap record player.) Buy this record, listen to it and enjoy the individuality which was the Music Hall.

* * * * *

RHAPSODY RHA.6021. 'THE JELLY ROLL MORTON RARITIES'

We are reviewing this record for two main reasons. Perhaps the most important fact about it has escaped the Company issuing it, the writer of its sleeve notes and all the reviews I have seen of it elsewhere..... but, firstly, the contents :- (by variously titled Morton jazz groups) Big Fat Ham (2 takes); Muddy Water Blues (all recorded June 1923); Mr. Jelly Roll (two takes); Steady Roll (2 takes) (all recorded c. April, 1924); Fish tail blues; High Society; Weary Blues; Tiger Rag (all for Autograph label - recorded c. September, 1924); King Porter; Tom Cat duets with King Oliver (for Autograph c. December, 1924); My Gal; Wolverine Blues (for Autograph c. May, 1925); Mr. Jelly Lord (Gennett, 23rd. Feb, 1926). The first group of recordings were for the Paramount Company.

The Autograph recordings made at the Marsh Laboratories are ELECTRIC recordings made

in September, 1924, which date is well in advance of that wrongly claimed for the first releases of electrical recordings. The Autograph discs are exceedingly rare, thus claims by other companies to have issued the first electrical recordings could be excused. We believe that the Marsh Laboratories also issued in 1924 other electrical recordings by organs, etc. Admittedly, the scope of whatever microphone and 'system' Marsh used leaves much to be desired, but electrical it is . . . and it is quite noticeable as soon as the "Fish Tail Blues" commences after hearing the previous seven tracks. So, now readily available for you to buy very cheaply are the world's earliest commercially-issued electrical recordings. What of the music contained in the grooves of this disc? It is very interesting 'early' jazz by one of its chief exponents who had started as a pianist in dubious 'night - establishments' in New Orleans. He was a great character as a person as one may hear from his recordings made autobiographically in later life for the Library of Congress and read in his biography by Alan Lomax. Morton impressed his own individual style upon which ever group he led always obtaining a very interesting style of jazz. He died young by today's standards and one imagines that had he lived a little longer into the L.P. era he would have justified himself with interesting longer arrangements than the average three minutes of a ten inch disc. He claimed to have invented jazz ... probably nobody did it just grew like 'Topsy'.... however, undoubtedly he was a powerful force within jazz in its 'early' days. His best recordings came a little later than those under review. Here we have some very interesting items which are at the same time rare recordings to find irrespective of the music upon them. The personnels of the groups here vary, but three important jazz trumpeters are included, Tommy Ladnier, Lee Collins and King Oliver, all of whom play well. They were recorded in the "Toddlin' Town" - Chicago. What of the transfers to L.P.? Firstly I do not know the condition of the originals, some of which are so rare that there are only seven known copies, so cannot be too harsh. I would rate them as 'very adequate', meaning that I can obtain pleasant listening with the various controls on my 'Eagle' amplifier. If you collect examples of recordings which mark milestones in recording, then this should be in your collection as affording examples of the first commercially issued electrical discs. If you are a jazzfan you will need it for the examples of Jelly Roll Morton's early period.

Fountain Records FJ 104. Ferd "Jelly Roll" Morton. Presenting 19 rare piano soli by the king of jazz & stomp. They are: King Porter, New Orleans (Blues) Joys, Grandpa's Spells, Kansas City Stomp, Wolverine Blues, The Pearls, 35th Street Blues, Mamanita, Froggie Moore, London Blues, Tia Juana, Shreveport Stomps, Mamamita, Jelly Roll Blues, Big Foot Ham, Bucktown Blues, Tom Cat Blues, Stratford Hunch, Perfect Rag. Recorded 17th. July, 1923 to 9th. June, 1924.

It is coincidental that we have two records by the same artist to bring to your notice. This is entirely piano soli. You may hear Morton playing 17 of his own compositions in his inimitable style which was already mature by 1923 and had great rhythmical attack akin to ragtime, but not so metronomic as classical ragtime.... thus a jazz influence. We hear several tunes including his famous "Spanish tinge" which added originality. I mentioned in the first review the importance of using the stylus of correct diameter to play discs. A steel needle will never give you what is in the groove. It will only rip the groove. So, by using the correct stylus and proper amplification, Fountain Records give us an EXCELLENT reproduction. I did not think that such quality would ever be offered to the public commercially. Hitherto the "big" companies have not been so careful. (But I notice they are waking up). In short, this is a SUPERLATIVE reissue of an important artist. Other reissues by Fountain maintain this fine standard. Hear for yourself @ £2.20 & available from Retrieval Recordings Ltd. 48, Eversley Avenue, Barnehurst, Kent DA7 6RB.

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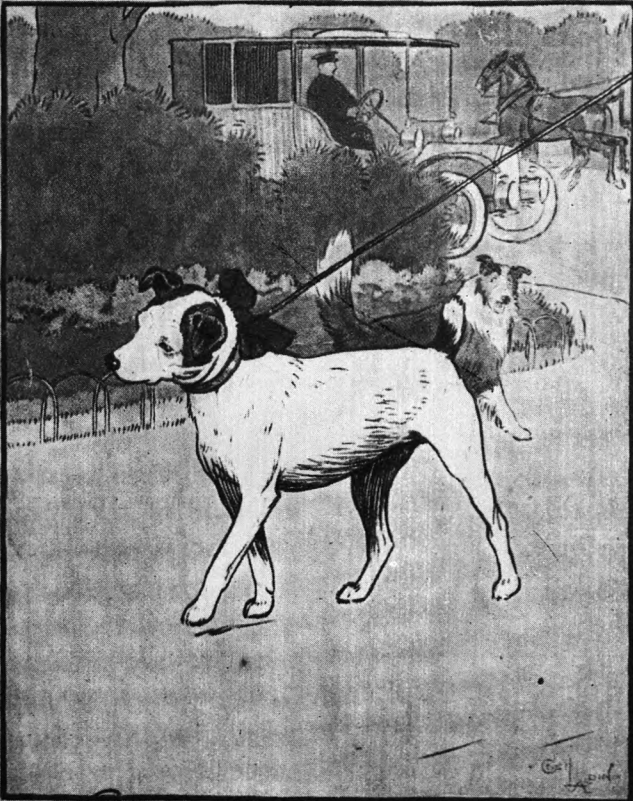


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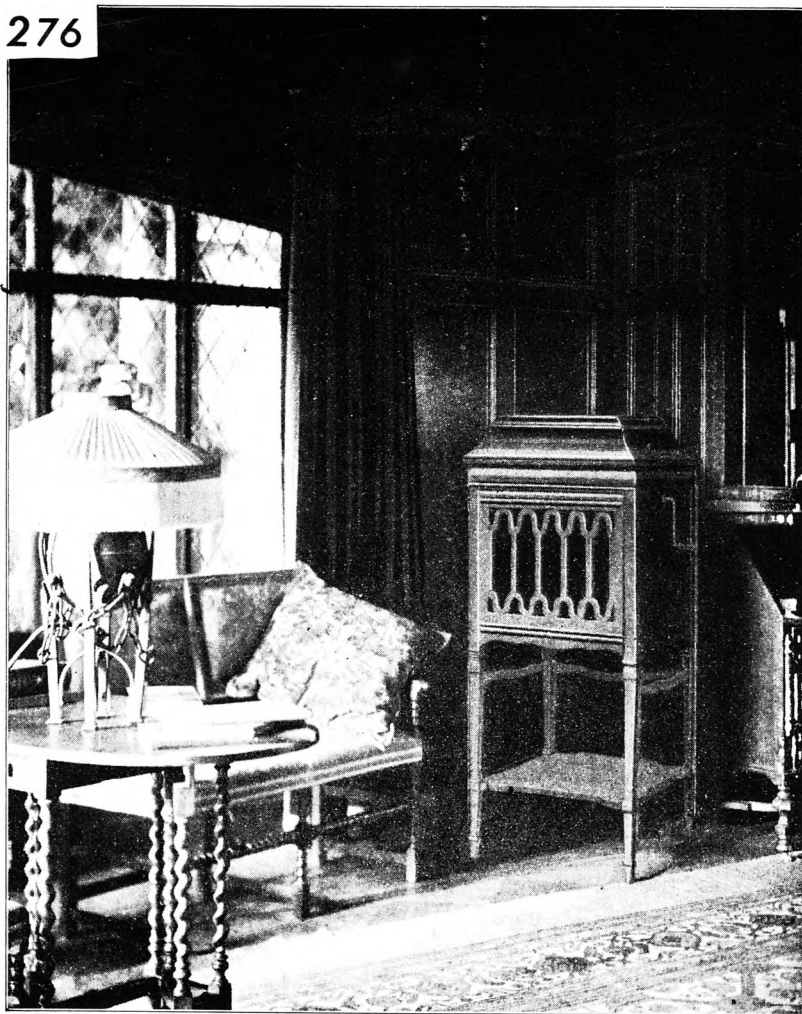


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